MINNESOTA LIBRARIES

AUDIO-VISUAL AIDS

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"A Challenge From Connecticut"

Stamford in its clear-thinking modern approach to the problem of communication reported elsewhere in this issue sets a pattern that might well be followed by forward looking libraries in communities of every size.

From their earliest inception libraries have been depositories and circulating centers for media of communication. As media changed the library followed the trend. Hand-wrought tablets of the Babylonians and papyrus scrolls of the Egyptians were superseded by the illuminated volumes of the Dark Ages when libraries, remote though they were from the turbulent course of life, were centers for the accumulated knowledge of the ages and the haunts of the intellectually curious. Libraries have served as the arena in which the knowledge of one man and one generation might meet and challenge the intellect of others.

As the knowledge and techniques of man developed, libraries met the challenge of every quantitative and qualitative gain in communication. With the coming of the printing press the library took on the task of gathering and disseminating the knowledge contained in books. Newspapers and magazines were early added to the library collection for the wide and free use of all. The content of the library reflected the changes in civilization caused and influenced first by the telegraph and later by the rotary press, the telephone and the radio. Photography has had an immense effect upon the library. An immense store of direct, exact knowledge is available in photographs and is in the process of constant and rapid growth. The library has solved the problems of preservation and availability by using micro-film and an intricate and wonderful system of filing and cross-reference.

Today our system of communication has progressed to another stage. A medium that started out, with "The Great Train Robbery," to be one of entertainment, has developed a vast and largely unexplored import for education. Motion pictures (and the closely allied field of television) occupy today the potential position occupied five hundred years ago by the printing press, with the added advantages of a universal language dependent upon our strongest sense—sight. The motion picture can bridge time and space instantly and effectively. It is the only medium by which subtle human *relationships,* too illusive for verbal definition, can be portrayed; the only medium by which large vistas and objects can be compressed into the confines of a classroom and there made visible to large study groups. It is the only medium by which the complex processes of industry can be made simple and clear thru animation. By means of time-lapse photography, the process of growth can be accelerated to come within the field of human observation.

Here then is a further extension into the area of accumulated knowledge. It represents a step neither larger nor very different from the addition of a printed volume to a collection of manuscripts, or a set of photographic illustrations to verbal materials.

The libraries always have met the challenge of change and growth; no library in Minnesota is so small, no community so obscure, as to be able to evade this new challenge.

Locally, let us meet this modern need by carefully examining the space facilities in our library buildings. Few places will be found that are so inelastic and limited as to make impossible the accommodation of audio-visual services. Community personnel should be studied for the purpose of obtaining help from those able to give help and of giving service to those in need of aid. Sensible equipment purchases based upon investigation and careful planning can meet basic needs without overloading the budget. If no

community demand exists at present, it should be developed in order to stimulate a far-reaching program of intellectual growth.

On a statewide basis this challenge should be met by conferences and long term planning. A pooling of information and practices and ideas can have one result—a more alert and literate population.

This issue of *Minnesota Libraries* is an attempt to make the beginning of a pattern of development. It takes into consideration people who must carry on the program, and their training in this area, the space within which the program must be carried on, and the materials and equipment with which the program is concerned. It is a rough hand-drawn map. The final cartographic masterpiece of Minnesota's development will be the product of many years and many people. Let us begin its long development here and now. —Richard C. Brower.

Should School and Public Libraries Be Interested In Audio-Visual Materials?

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The answer is YES.

What are audio-visual materials?

They are any materials which facilitate the understanding of the written or spoken word.

Libraries in the past have concentrated their efforts on the collection and distribution of books, periodicals and to some extent flat pictures.

Now that the age of education by means of all types of pictorial aids seems to have arrived, the librarians are feeling the pressure of public demand for them to circulate such materials. Since libraries are institutions for the education of the general public, it is naturally expected that they provide these materials as well as books and periodicals. Many communities have no other agency set up capable of handling such materials with the facility of a library.

Libraries are well equipped to distribute audio-visual materials.

Their physical equipment is ideal for the keeping of records on sources of materials and for the storing of much of the same. Their staff members are trained to catalog materials properly and to search for new materials from sources at their disposal. This type of training is very necessary in the audio-visual field since there is such a wide variety of materials from many sources. School libraries are located close to the users and the school librarian could keep a convenient file of materials accessible to the staff.

Public libraries serve those users who do not have access to the school library, such as churches, hospitals, clubs, fraternal groups and business organizations. All of these groups are beginning to use audio-visual materials and are seeking guidance in their selection. Libraries have many periodicals which now have good reviews on films, filmstrips and slides, written by competent reviewers to help the public in selection for their varied requirements. At least one member of the library staff could be trained to manage this phase of the work.

What are some of the audio-visual materials which libraries could acquire for circulation?

1. Mounted flat pictures cut from the many periodicals of today are of inestimable value to teachers in every field of learning. They may be used for illustrated talks, bulletin boards or other reference help. They should be filed systematically for easy reference by students, faculty, or the public. Of course a checkout system should be maintained. An opaque projector may be used to project these pictures on a screen.
2. Standard glass slides (3¼"x4") which which can be found in many libraries tucked away in the dust, are still good teaching material and can be dusted off and used to a good advantage for illustrated talks and some very intelligent teaching. The equipment used for showing these slides is called a stereopticon slide lantern. In Minnesota schools the writer has turned up several of these machines that were not being used because staff members did not know their value as teaching devices.
3. Miniature slides (2"x2") are coming into more common use since many people now have 35 millimeter cameras, often referred to as miniature cameras. The pictures taken by this type of camera can be made into transparent slides for projection. When made in color they are less expensive than the 3¼"x4" slide mentioned above and in addition, much more easily stored. A small and relatively inexpensive projector is used to project them on a screen. Since a wide variety of teaching subjects and travel pictures are now available at a nominal cost, libraries could use them for group or individual study. Individuals who are camera enthusiasts are beginning to

make collections of these slides taken in different parts of the world. Loan of these slides to the library is entirely possible. The making of duplicates to sell to libraries is already taking place. The writer knows one ex-service man who, when in Japan after World War II, took several thousand such pictures of subjects that are extremely interesting to teachers and to study groups. Duplicates of these pictures are available for educational purposes.

4. Filmstrips or slidefilms have the same use and advantages as the miniature slides. They are now being made to supplement some textbooks and motion picture films. They are projected on a screen by a machine very similar to the one used for miniature slides. In fact, a machine is being used that will do both types of projection with only minor changes. Either machine requires very little experience to operate successfully.
5. Microfilm, a relatively new process for photographing books, documents and records on 35 millimeter film, may sometimes be used by libraries as a substitute for books that they have not purchased. Microfilm reading devices will make available copies on film of many rare books that are not circulated. A similar machine is also being used in hospitals by patients who are confined to their beds. By placing books on film in this manner they can be stored in a fraction of the space otherwise required. They can have a wider circulation, if a number of copies are made.
6. Sixteen millimeter motion picture film is now a generally accepted medium of instruction. Films are available in most areas of study, particularly the natural and social sciences, as well as travelogs and sports films. These films should have a wide circulation to schools and to the public if distributed properly by a library. The public is acquiring enough privately owned projectors so that there will soon be a greater demand for good films than the commercial rental libraries can supply. People will be asking for advice on the selection of films. This will be a function of the library's film specialist. The distribution of films involves some knowledge of a technical nature covering such subjects as inspection, splicing, storage and proper projection.
7. Talking books or record transcriptions will fill a definite need for the handicapped people who would otherwise have to depend on Braille. Record lending libraries of classical and semi-classical music are an important service that a library can render to a community. A well known Minnesota educator has stated that "the three best ways to study Shakespeare's Hamlet are, in the order of their importance: view the stage play, see the sound motion picture, and listen to a recording of the play."

The writer has attempted to point out in this article how the library could function in a community if it carries on a good program with the use of audio-visual materials. He has seen these materials used successfully in schools and believes that they can be of great benefit to the public when wisely administered through the library. Such a program will require an interested and trained personnel to administer it properly. The public is becoming enlightened as to the benefits of audio-visual materials and is eager to use them whenever available. It is now the function and responsibility of libraries to furnish these media of education and the proper guidance for their use.

Who Should Be a Film Librarian?

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The title, Film Librarian, must first be defined before a question such as this can be answered, and it would seem that the best definition that can be given would be a statement regarding the types of materials the film librarian can expect to handle. The word, film, placed before the word, librarian, indicates a narrower field of service than may be the actual case because it seems the natural province of the film librarian may include slides, filmstrips and recordings. However, for the sake of brevity and clearness, I shall continue to use the term film librarian.

Whereas a few years ago there were relatively few producers of 16mm motion picture film and 35mm filmstrips, today there are hundreds. And with such an increase in the number of producers it naturally follows that the number of films appearing will increase tremendously. With that great increase in number of films available for use by schools, public libraries and special libraries, the need for someone trained in the techniques of handling and use of this new and different medium is at once apparent. Uncataloged and unclassified, this mass of material is of small value, a fact well known to "book" librarians. Thus in many ways the film librarian faces the same problems and challenges as the librarian concerned with printed materials, and in addition, the problems which are peculiar to films and other projected materials.

Saying who a film librarian should be is much the same as saying what a film librarian should do. To clarify this point I will discuss some of the important duties of the film librarian and some of the training needed.

A logical beginning to the whole process is that of selection of materials. The film librarian is going to encounter difficulty in acquiring a basic knowledge of what films and other materials are available, there being no catalogs or bibliographies which can be considered complete in any respect. There is instruction available in some library schools and in audio-visual methods courses, such as those taught at the University of Minnesota, which will give the film librarian some acquaintance with basic sources, but experience will add far more information. Each day the film librarian will discover new sources which were never suspected. Having found where the films and other materials may be obtained, the next step will be that of selecting usable materials, either for present use or for future reference. A background of training in the liberal arts and sciences for the school or public film librarian is certainly necessary, and for the film librarian in a specialized library, special or advanced training in the subject or subjects peculiar to the library. This is definitely recognized already as regards selection of printed materials, and because of the much greater unit cost of films the importance looms even greater. Further training which will enable the film librarian to determine and evaluate the technical qualities of films is necessary, and again such training is available in audio-visual methods courses.

After the problem of selection has been solved the film librarian will have the task of cataloging and classifying the selected materials. There exists, for the librarian concerned with printed material, certain standards, proven systems and devices which can be followed or at least used as guides. Here the film librarian is assuming a position which will call for much independent and original thinking and action. I recently made a study of subject headings as applied to about 150-16mm educational films. During this study I checked the subject headings under which three of the largest University film libraries and one of the most important film bibliographers listed these titles. The result of this study showed four distinct lists of subject headings and I believe proved the necessity for setting up some standards. The same problem exists in regard to cataloging, but I feel that it is not nearly so necessary for standardization to exist in cataloging of films, especially in that part of cataloging which governs the ar-

rangement of films in storage. Although schools of library science do not now generally offer extensive training in the cataloging and classification of films and related materials, they do offer instruction in the fundamentals of the classification of knowledge, which is of as great a value in the handling of the newer forms of communication as in the older forms. Instruction and training of that nature will provide a sound basis for coping with specialized problems such as film cataloging and classification.

The next problem, that of the physical handling of films, has less similarity to the problems of a library of printed material. The nature and cost of films makes necessary a knowledge and understanding of their care and repair. This will be especially true if the film library distributes its materials to the general public. Films must be inspected upon original receipt from the purchaser and after each time of use. The effectiveness of use of many motion picture films has been lessened or lost entirely because the film shown was not in good repair and consequently would not run through the projector properly. Neither space nor the purpose of this article will permit a listing and discussion of the many ways in which a film can be damaged. It is sufficient to say that the film librarian should be able to find and remedy the damage to a film. The film library will not always be large enough to afford or warrant the services of a film inspector. It would also be well to mention the equipment necessary to the use of films and related materials. While it is neither necessary nor advisable for the film librarian to master the technical knowledge necessary to repairing projectors, it is essential to know the fundamental principles of operation, of simple parts replacement and of care of the projector, for the film librarian will need to operate the projector when previewing films and may occasionally be called upon to show films for audiences. Even if none of this work is to be done personally, the supervising of those members of a staff actually doing the work demands that the film librarian have this knowledge. Opportunity to learn and gain some experience is again available in the University's audio-visual courses.

Motion pictures are still thought of by many people as essentially a means of entertainment and are unfortunately used in such a way in classrooms and in adult education. Thus they are used for amusement rather than as a valuable supplement to the other means of teaching. Until every teacher and discussion leader has learned the proper method of teaching with motion pictures it would be well for the film librarians to be able to give advice and guidance on the proper use of the materials. The film librarian can become a missionary promoting the use of films and related materials. Many questions will also have to be answered regarding what films and other materials there are on every subject imaginable. Here again, in addition to knowing the sources of information, the film librarian should be able to give advice on the suitability of specific films for the uses indicated.

Finally one of the major tasks is that of distributing or booking. More advances have been made in this area of systems than in other areas of film librarianship. A person who is interested in systematizing and increasing efficiency of processes will feel right at home in this job. Some training in bookkeeping will be advantageous. More often than not there is at least a service charge to be made for the use of a film, and in many instances the library may distribute mostly rental films. If the library or organization is small it may fall to the film librarian to keep an accounting of the receipts.

It should only be necessary now to resort to a simple addition of the qualifications and training necessary in deciding who should be a film librarian. The total would include a librarian, a technician, bookkeeper and teacher. If a film library were to refuse to accept as film librarian anyone who did not have a library degree, a business education, a teachers certificate and technical training, the position of film librarian would go unfilled for a long time. Such a person won't be along for some time. Training by an approved library school is of great importance and the person who has a thorough training in library science plus some training in the other areas in combination with a sincere and dynamic interest in seeing films and related materials used to the full extent of their possibility in school and adult education will fit easily into any of the many openings for film librarians.

The Library as an Audio-Visual Center

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I.
Equipment Requirements

INTRODUCTION. For many years the book, the magazine, and the newspaper were the chief media of mass communication. In the last thirty years, however, communication methods have been dramatically changed by the radio and the motion picture, and now even more spectacular changes are promised with the development of television. The graphic arts, as well, have come to play an ever-increasing part in the communication of ideas. Colored lithography, offset printing, and rotogravure processes have added much; for group coverage projected transparencies make it possible to recreate scenes in their real life richness.

RADIO. The radio offers an important contribution to education but in almost every instance is far too transitory to time satisfactorily to the learning routine; excellent programs are made, put on the air once, and never heard again. These programs are, however, often available in transcription, a form that makes it possible to use good programs over and over again under effective conditions. For those programs not available on transcription a simple flip of the switch on a tape recorder preserves the program for future use.

In order that these basic changes in communication—radio, transcription, and projected still and motion pictures — be fully utilized by libraries, certain equipment is necessary. This material falls roughly into two classes, i.e. projection equipment and sound equipment. Requirements for these two classes will be discussed in this article.

PROJECTION EQUIPMENT. Projection equipment may be divided into three general types, those that project transparencies, those that project opaque materials, and those that, while not really a distinct class, are listed here because of their particular property of projecting life motion.

The projectors for transparent materials are among the oldest available to us, going back to the old "magic lantern" that was so popular in grandmother's day. Different styles included are:

1. Motion picture projectors (silent and sound)
2. The standard lantern slide projector (3¼"x4")
3. The film strip projector (35mm)
4. The miniature slide projector (2"x2")

One machine may often combine two or more of these types. For instance, it is very common to find the film strip and 2"x2" slide projector in one machine. So, too, silent films may be run on most sound machines.

Almost any machine today is a good machine and will give reliable results. Therefore, in selecting a motion picture projector from the large number of excellent models on the market, the most important criterion probably should be service. All machines need minor repairs and periodic checkups, so the dealer that offers the best servicing facilities should receive important consideration. The choice between a standard weight and a light weight projector depends entirely upon the use to which the machine is to be put. If it is to be carried from one room to another to give shows to audiences of 100 people or fewer, a light weight projector will probably be satisfactory. If, however, the machine is to be moved but little or is to be employed before an audience of 250 or more people, then consideration should be given to the heavier standard projector. Because it is heavier, it can give more reliable service, a greater volume of sound, and perhaps better quality of both sound and image than can the lighter model. A light weight machine can be secured for around $300 or $400, while the standard projector will cost between $500 and $600. A wise buyer will, however, make his selection entirely on the community's needs and facilities and the quality of

servicing available, rather than on that of price.

A standard lantern slide projector should be part of the equipment of every library. Pictures of local scenes, historic objects, and community leaders can easily be made by almost any amateur photographer and permanently recorded for posterity. The machine itself is simple and reliable. A good lantern slide projector will cost in the neighborhood of $100. Handmade lantern slides are easily assembled and offer a fascinating outlet for the artistic and statistical mind. In general, the size lens selected will govern the price and will in turn be governed by the size of the room in which the projection will take place. Dealers will be able to give specific recommendations according to individual need.

The newest and probably the most fascinating of the transparencies projectors are those that are used in connection with the so-called "candid" 35mm camera. An average town will have dozens of people who have cameras of this size and who are enthusiastic producers of slides of various degrees of excellence. A library should make it a specific point to secure documented scenes of local persons, places and events for their historic value. An entire file of thousands of pictures can be stored in a space no larger than a single vertical file drawer, and the cost of producing these pictures is small. If the library feels the need of a camera, a good one can be secured for about $50. This camera will take direct transparencies in color for about 20c a frame, with permanent binding in glass for another 5c per frame. If film is purchased in bulk, the cost is reduced even further. $75 will buy a good light projector simple to operate and suitable for use in all places but the larger auditoriums. Combined with this machine the library will probably want to purchase the film strip projector. This machine projects 35mm film strips varying in length from 15 to 60 or more frames. These may be produced without too much difficulty by a competent amateur photographer or purchased from commercial sources at a cost of $2 to $5 a film strip. Pictures arranged in this way offer the advantage of being easily handled, stored and used. They are slightly less flexible in their use than individual slides, but still offer many advantages.

Opaque materials, such as magazine pictures, textiles, coins, bulletins, or things of a like nature, may be effectively shown by means of an opaque projector. Material to be projected is placed on a platform beneath the machine. This projector uses a system of mirrors and is relatively inefficient in its output of light. The picture produced, however, is entirely effective if used in a room darker than is necessary for most other types of projectors. The machines are equipped with cooling systems that prevent the picture from burning. These machines are available in two sizes. The smaller size will take material up to approximately 6″x 6″; the larger size will take material up to 8½″x11″, consequently it can project the entire page of an average size book or magazine, or a standard size letter paper. Although this larger machine is quite bulky and hard to handle by anyone but the strongest of individuals, two average size woman librarians should be able to cope with the problem of its portability. Machines of this type are available for about $200. The library will find such a piece of equipment excellent for showing its materials to large groups of people.

The third type of projector, the so-called overhead or "See-back-a-scope" style, combines some of the elements of both the opaque and the transparencies projector. Like the opaque projector, it operates through the use of mirrors and, as in the transparent projectors, the light is projected through the image rather than reflected from it. In comparison with other types of transparent projectors these machines have the advantage of a flat and relatively large projection surface, taking material up to 7″x 7″. The chief advantage, however, is the fact that the user stands facing his audience, with his drawings on a desk in front of him. Important parts of the drawings or pictures can be pointed out with a pencil without turning away from the audience, and additions to the drawings or completely new drawings can be made while the audience is watching the movements of the lecturer. The projection light in these machines is strong enough so that a high degree of darkness is not necessary. Illustrated lec-

tures, the development of art techniques and other instruction requiring motion are easily and effectively demonstrated. In school classrooms it effectively takes the place of the traditional blackboard. The cost of this machine is slightly over $200.

If a priority of purchase could be suggested, it might be as follows: First, purchase a combination film strip and 2"x2" slide projector in order to gather for community use the local history data available today but gone tomorrow. Second, buy a sound 16mm film projector in order to utilize the vast and growing field of educational films. Third, add other equipment as the demand develops or as it can be stimulated.

Sound Equipment. For a good many years a larger number of librarians have had collections of phonograph records and phonographs on which to play them. Of course, the phonograph record is an important part of our culture and has been long so recognized, but today there are many new aspects of recorded and transcribed sound that should be considered by the library.

Ordinary recordings are made on 10 and 12 inch discs and played at the speed of 78 revolutions per minute (R.P.M.) while transcriptions are made and played back at 33⅓ revolutions per minute. Transcriptions are most frequently put on 16" discs and because of their speed and size cannot be played on ordinary phonograph equipment. Consequently playback equipment purchases should combine both the 33⅓ and 78 revolutions per minute speeds and be capable of handling a 16" disc. The quality of tone of the equipment is of prime consideration. The size of the amplifier will vary with the size of the room in which it is to be used. Small rooms can use a 6 watt output while larger auditoriums may require 30 or more watts.

The library that wants to have facilities for making transcriptions and records will find a number of adequate recorders on the market. Price will depend on quality and on whether or not facilities for continuous recording are desired, but for use on programs 15 minutes or less in length, adequate equipment is available for around $200. Transcriptions are available from a number of sources. Many of these will be found to be of great permanent value. While record of the voices of the community is perhaps not as important as a record of its appearance, it would still seem an important service of the librarian to preserve for the use of the historian the voices of local people. So far as can be determined no librarian anywhere has as yet started a systematic accumulation of living material of this nature; yet to gather this material is neither difficult nor expensive.

Another type of sound equipment coming into prominent use is the tape recorder. This machine has vast undeveloped potentialities. No system for distributing tapes of important events and programs has as yet been worked out. Tapes with recording of music or other sound are not available from commercial sources today, but undoubtedly, as the apparatus becomes more common, distribution of this material will be developed.

The equipment described so far is that designed largely for group listening. The library does, however, need some facilities for individual listening. Many librarians have hit upon the device of a listening table where a turntable pick-up and an amplifier are arranged so that the sound is available for individual listening by means of ear phones. A small table can be fixed up to take care of three or four such head-sets in a very small space. The sound thus produced will not interfere with anyone in the library so the whole thing may be located very conveniently on the main floor of the library.

Conclusion. The initial equipment needs of a library require a relatively small investment. The primary purpose of the equipment is to make available to groups and to individuals the large resources of photography and of transcribed and recorded sound. The start should be made at the level of local contemporary history. As the program grows and the demand increases, additional equipment may be added, so that additional materials may be made available.

The facilities of the State Department of Education are available to Minnesota libraries and librarians. For consultation on problems in this field, the Engineering Department of Visual Education Service, University of Minnesota is in a position to ad-

vise on the more technical aspects of installations.

II.
Space Requirements

Introduction. For libraries designed and built in a period when motion pictures, radio and transparent projectors were considered forms of entertainment rather than media of education, the most important ingredient in providing audio-visual space facilities probably is imagination. Except in the last few years, libraries in general have made little or no provision for showing projected pictures. The requirements while simple in themselves—there are only two basic ones, power and darkness — are frequently rather difficult to achieve. This is where imagination, aided by some technical knowledge, will yield satisfactory results. Room for improvement of course there will be, but further persistent efforts and further planning will make any but the most limited space suitable to projection and listening uses.

The cost for preparing room space should not be terribly high. There are certain basic requirements that should be met. These requirements will vary with the size of the community and the size of the expected audience. At all times it should be kept in mind that room for expansion and growth is going to be needed. While it is important to plan for and get what you are going to use today, don't forget that tomorrow may bring other demands. Try to anticipate what these will be and you will be prepared for future developments.

Basic Requirements for Projected Picture Space. A room in a library after it has been located will have to be fixed up for projection. The most important single requirement for projection is, of course, electric power. It is often not desirable to use for continuous projection the wiring that exists in an older building designed in days when light was the only demand on the electric circuit. Ideally, a projection room should have an outlet in the front of the room to take care of 2"x2" projectors, opaque and overhead projectors. These projectors draw about 500 watts and the circuit should be not less than No. 14 wire with a 20 amp. fuse. In the rear of the room another outlet should be provided to take care of the power demands for motion picture projectors. These projectors will draw between 800 and 1200 watts depending on the size of projection lamp used. For these a circuit using not less than a No. 12 wire with a 25 amp. fuse is suggested. If the same room is used in connection with the transcription and record program (which it might very well be) additional receptacles on each side of the room would be highly desirable. The lights should of course be on a separate circuit from the power so that they can be switched off without turning off the projectors. This might seem to be an unnecessary suggestion if experience hadn't proved that this consideration is often overlooked.

Ventilation. Space available in the library for projection purposes may often prove to be space in which little consideration has been taken for ventilation. If the room is, fortunately, part of the regular heating and ventilating set-up, the problem is simple. Normal room ventilation will take care of the usual needs. Projectors particularly motion picture projectors do, however, generate heat as well as light, and lots of it. If the room is small and below grade, some separate system of forced fan ventilation may be necessary. A quiet low speed fan would be much better for this purpose than a high speed fan. It might be located in a door or in an outside window. It should be of capacity great enough to insure a change of air in the room every 3 to 5 minutes. This demand for ventilation need not interfere with the demand for darkness if a simple light trap is designed.

Darkening. If the room selected is below grade, as it may sometimes be, the basement being the least used space in a typical library, the problem of securing adequate darkness for projection may be a simple one. If, however, the room is lighted with large, ceiling height windows, the problem may be more complicated. In any case complete darkness is not necessary or even desirable. In the case of black and white films a semi-dark is often sufficient. This will allow opportunity to take notes, make drawings, or carry on other utilization activities. When colored transparencies or colored film is used, a greater degree of darkness is desirable because light "kills" the color in a film and makes it much less effective.

Probably the best way of darkening a room is through the use of dark drapes on transverse rods. These drapes can be made of denim or other heavy dark material. They may be stenciled with attractive designs using bright stencil paints designed for use on cloth. In this way they become not only a utilitarian feature but also a decorative motif that adds attractiveness to the room. Imagination here again plays an important part. They should be generous enough in size to provide adequate materials at the top, bottom and sides of the windows.

Draw shades on rollers can be effective if channels are made so that light will not penetrate around the edges. In some situations rooms have been darkened with plywood or similar material applied in the form of screens. When not in use these screens are taken down and stored or pulled up to the ceiling. The use of such devices seems rather makeshift and difficult to deal with decoratively and should be considered only as a final alternative.

Room Size. The size of a room selected will determine the seating capacity. In general a room wider than it is long is less desirable than a longer, narrower room for projection. Table I indicates the approximate seating capacity of rooms of various lengths. The length of the room rather than the width is really the determining factor for the effective audience that can be reached.

Table 1 shows the number of people that can be seated and the size of screen needed in rooms where certain length is available from projector to screen. These figures hold for a 16mm projector with a 2" focal length lens. This is the standard equipment that comes with projectors. Special equipment for special situations is, however, available at slightly higher cost. The selection of this special equipment should be a technical matter passed upon by someone qualified.

Other projectors will, of course, use these same screens. In projecting film strips and 2"x2" slides, the machine will be set up closer to the screen than in the case of the motion picture projector if the 5" standard focal length lens is used. An opaque projector will be located even closer to the screen than the 2"x2" projector. This means that most of the audience will be seated behind the projector. If an overhead projector is used, it must be located even closer with all of the audience behind the projector and the operator in front of the audience. The shape of the room governs the material that should be used for screens. A long narrow room can use very effectively the glass beaded screen. If a room is about square, the glass beaded screen will not be of any advantage to areas more than 25 degrees away from the center line and a screen of other material may be used to good advantage. A screen painted on the wall with white flat paint may be an economical and effective method of securing a screen if suitable space can be found.

Listening Space Facilities. Very frequently in connection with a film program it would be desirable for a library to have available a transcription and record collection. This service, as a matter of fact, often precedes the projection service. The particular requirements for this equipment are not critical because in general they demand only slightly more current than a 200 watt light bulb, nor do they need darkness in which to

*TABLE I—SPACE FOR PROJECTION—16mm FILM 2" LENS

Standard Screen Size	Distance From Projector to Screen	Ideal Seating Capacity— (50° Angle)	Ideal Distance To First Row	Ideal Distance To Last Row
30"x40"	18'	20-25	6' 8"	20'
37"x50"	22'	40-50	8' 4"	25'
52"x70"	31'	80-90	11' 8"	35'
7' x 9'	48'	180-190	18'	54'

*Data compiled from Recommendations of "Radiant" and "Da-Lite" Screen Manufacturers

operate. What is needed, however, is some degree of acoustical treatment that will prevent the sound from being carried to other parts of the library. Various kinds of sound absorbing materials are on the market that will provide the necessary degree of quiet. Listening booths or tables should be provided with a turntable for 78 and 33⅓ R.P.M. speeds. The difficulty with listening rooms is that they are limited in size and far too seldom provided with ventilation. Listening tables with ear phones have been used to good effect in many places and the use of a listening table such as described in *See and Hear* for January 1947, Volume II and Number 26 might prove to meet the need. This same issue describes projection tables that can be used for films and film strips and slides, and makes some general architectural recommendations. Such arrangements as they suggest might be very well applied in many instances to the needs of a library.

Conclusion. No specific recommendation can be drawn up for an ideal projection room that can be made to fit all situations. Each library will have a separate individual problem. Certain basic requirements as to power, darkness, ventilation and other factors should, however, be kept in mind. As has been previously stated, imagination (plus initiative) is the chief ingredient.

The consultive facilities of the State Department of Education are available upon request for those libraries, public and school, desiring to enlarge their facilities. In many cases it may be possible to make specific recommendations.

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University and College Library Statistics

Preliminary results of a Nation-wide statistical study of college and university libraries are now available from the Office of Education, Federal Security Agency. The study covers the 1946-47 school year for 80 large colleges and universities enrolling 5,000 or more students.

Figures, in relation to enrollment, on library resources, use, expenditures, and personnel are presented in a one-page multilithed statistical circular. Most significant from the standpoint of the professional educator or library administrator will be such data from the complete study as number of books per student borrowed over the Nation in colleges and universities and the proportion of total expenditures of all educational institutions allotted to library operation. However, from the standpoint of the average uses of college library facilities, home circulation figures as a measure of service are readily understood.

Home circulation depends upon such factors as methods of instruction, subjects taught, layout of library building, regulations for use of books, and living arrangements for students in different colleges. For example, the study shows that 10 universities lead the nation in circulation of books for home use. They are: University of California with 494,069 on its three campuses; University of Illinois, 397,423; University of Oregon, 272,646; University of Minnesota, 270,357; University of Chicago, 266,071; St. Louis University, 263,031; University of North Carolina, 230,434; New York University, 224,473; University of Utah, 224,166; and Harvard University, 210,323.

Copies of Statistical Circular No. 243 are available on request to Federal Security Agency, Attention Office of Education, Washington 25, D. C.

Stamford Library Success Story

In Stamford, Connecticut, the Ferguson Library's educational motion picture program has, in little more than the span of one year, stimulated and enriched the life of the entire community on every social and economic level.

The initial force was Miss Mary Louise Alexander, librarian of the Ferguson Public Library. Her firm conviction that a library should be a fountain, spreading knowledge, and not merely a reservoir of culture, has brought about a striking example of a library's expansion of its services.

In 1944 money was obtained to expand the library's services to include a record-lending service and Popular Concerts.

She launched the film project in February of 1946 by purchasing a 16mm sound projector and writing 30 letters to various companies and government departments for free films. The letters brought 22 films. The library got many from the University of Connecticut, rented some and bought 14 more. Four high school boys volunteered to train as projector operators.

A total of $1,295 was spent on the film project in 1946 with $630 of this for the projector and equipment, $298 for films and the remainder for operation. During those 12 months there were 161,500 unit showings of this odd assortment of sponsored, government and rented films.

One small corner of the basement of the Ferguson Library was turned over for the purposes of the film center. Films were stored in unused stacks while a rewinding machine was installed on a table where high school boys inspected and cared for films.

The convenient location of the library has made it an ideal center. Open from nine in the morning until nine at night, it could lend films to schools in the daytime and to homes at night.

In one month of 1947 alone, unit showings of films (numbers of titles multiplied by the number of people who saw one) was 64,000. In a city of 65,000 these figures are so high they have amazed library officials and specialists in the field of educational films.

With only two sound projectors at its disposal, a staff of only one full-time person and two part-time workers, the library had become the central lending agency for films which are now used regularly in 16 of Stamford's 19 schools, in more than 30 Stamford clubs and organizations, and in countless homes.

Stamford schools began to plan for the purchase of their own films. For the present, they plan to let the library handle them so that the films can be used both by school children in the daytime and by family and club groups at night.

Stamford people now see films at the rate of 1800 people a day or 75 an hour. They find "seeing is believing" as did the 5 year old girl who saw EEF's "Airplane Trip" and was so carried away by its realism that she said, "I've never been in an airplane before. I loved it." And they find "seeing is learning" as did the Polish woman who has lived in this country for many years. After seeing Democracy she commented, "I love democracy in the United States. But this is the first time I knew what it meant."

—Condensed from E. B. Film News, Vol. II, Issue I. P. 1, 2—April, 1948.

The Minnesota Department of Education's A-V-R Program

RICHARD C. BROWER

Audio-Visual-Radio Supervisor
Minnesota Department of Education

In order that the state curriculum, which is now in the process of being completely revised, may be most effectively put into operation at the classroom level, a change in method as well as in course content is considered necessary. It is the program of the state and the specific job of the supervisor of audio-visual-radio education to make available to the teachers, administrators, and librarians of the Minnesota schools the techniques and materials that are involved in the classroom use of the sensory learning materials now being developed.

Four specific areas of development seem to be indicated in shaping up the program for the state. The first deals with informing and training the professional personnel of the schools through pre-service education in our teachers training institutions and through in-service training of teachers and administrators in the field. Steps are being taken to make these important phases of our program operate effectively. Parallel to this problem is the one of informing the students, parents and the public at large of the reasons for and needs of the program in order that understanding will lead to the necessary financial support for a program that, while not expensive in terms of per-pupil unit of learning, does require the expenditure of money over and above the traditional items of school expense.

A second area of development is in the field of teaching materials. No teacher can be at peak efficiency without the proper tools of instruction. It will be one of the chief duties of the Department of Education to evaluate new equipment and materials and to make recommendations as to its use. Production of such teaching materials as can be effectively utilized in the classroom by teachers and students will be encouraged. When funds are available it will be necessary to decide upon and work out a distribution system that will make films and other materials available at the cost of transportation, handling and insurance, to the most remote of our schools according to their immediate needs. The criterion should be to furnish the student with materials exactly at the time needed — not later or earlier because of excessive demand and inadequate supply.

An important third area necessary to make the materials and equipment usable involves suitable room space. This space must be found and made available to teachers as a natural and real part of the classroom situation. Older schools must be provided with electric outlets in strategic room positions, and provision must be made for darkening rooms. Storage space and work space must be found and developed. In new construction, every effort must be made to have the necessary features "built-in" as an essential part of every school and every classroom.

In order that the steps mentioned may most effectively be made, a fourth area must be explored and developed, that of administration. This involves the development of standards for training, materials, space, and equipment; a system of administrative evaluation by which the effectiveness of a given program can be determined; and the gathering and studying of factual data concerning the program in order that areas of progress and unnecessary lags be charted.

After four months of operation of the Minnesota A-V-R office, it cannot be said that any of the problems involved in this program are solved. Many of them have not as yet even been realized. But some of the major questions are coming into focus. After all, it is said that when a problem is defined a great step toward its solution has been taken. We feel that continuous persistent effort and steady pressure ahead will lead us to our ultimate goal—an effective state-wide use—a planned, sensible use—of the rich sensory learning experiences that are available through the A-V-R media.

The Visual Aids Service of the Minneapolis Public Library

LEONARD J. PIGNATELLO

Library Assistant, Business and Municipal Branch
Minneapolis Public Library

As is the case in many public libraries, audio-visual aids are not new to the Minneapolis Public Library. Before the first World War slides and pictures had been among the regular circulating materials of the Art Department. The records show that as early as 1910 there was a sizable circulation of pictures, and two years later in 1912 there was recorded an equally large slide circulation. Slide projectors to loan out also made their appearance with the slides.

The Library's Science Museum for eleven years has actively encouraged the borrowing of materials from its collection; Museum Director Milton D. Thompson reports evidence that Museum materials circulated before he joined the staff in 1937. It is possible to borrow stuffed birds, rocks, shells, butterflies, and many other Museum objects. Anyone wishing to do so can merely call Mr. Thompson, stating the subjects wanted and how they are to be used, and he and his staff will make up a special display. Stock collections of shells, rocks, etc., may also be borrowed freely.

Since 1935 the Music Department has loaned phonograph records free of charge, and at the present time the collection numbers about 3,000 records.

In the period between the two World Wars, visual aids consisted chiefly of slides and pictures, with the depression stimulating their use so that a peak year was reached in 1931, when 131,973 slides and over 82,000 pictures were circulated. In the late 1930's and early 1940's experimental groundwork aimed at a film service was laid by Carl Vitz, then Librarian of the Minneapolis Public Library. However, because of a limited budget and staff, high cost of films, and the possibility of duplicating a service already established in the public schools, the University, and commercial film libraries, the beginning of World War II found the Library still without a film service, and without any possibility of one for the "duration."

On the other hand, the war gave to the Minneapolis Public Library as it did to the whole field of audio-visual materials, the needed impetus. In December 1942 the Minneapolis Defense Council, local branch of the Office of Civilian Defense, established in the Citizens Aid Building the Film Bureau as part of its Division of Public Relations. The Film Bureau was directed by a Film Bureau Committee of which the Librarian of the Minneapolis Public Library was a member

The Film Bureau was created to promote the showing of government-sponsored 16mm sound films to as wide an audience as possible. The Bureau arranged for the showing of films to any group of 15 or more people who desired them. The Bureau did not have any films or projectors of its own, but used the resources of local commercial film libraries and the University of Minnesota collection. Government-sponsored films carried only a 50c service charge. A projector was obtained from the National Camera Exchange for a very low monthly rental. Also at a reduced rate, through the cooperation of the Motion Picture Operators Union, a fee of $2.50 covered the projector and operator's services.

Thus the Film Bureau brought together the films, projectors, operators, and audience. The reduced rates for equipment and services were part of the war efforts of those concerned.

In April 1943 the Film Bureau was transferred from the Citizens Aid Building to the Art Department of the Library, and placed under the supervision of Miss Ruth M. Jedermann, on the Art Department staff for years, and head of the department since 1938. She has long been an advocate of library participation in an audio-visual program. Although now housed in the Library, the Film Bureau was still operated and financed by the Civilian Defense Council which provided a full-time clerk, and paid for supplies and the projector rental fee.

Besides supervision of the Film Bureau, the Library sponsored a series of weekly programs of free movies in the Library Auditorium on war-related subjects, such as defense preparation, Red Cross work, and Latin America.

In December 1943 the local Office of Civilian Defense found it necessary to withdraw its financial support of the Film Bureau. At that time it looked as though the service would have to be abandoned, but by vote of the Library Board it was decided to continue the Film Bureau under Library direction and with Library funds, supervision remaining with the Art Department. Even though it was only an experimental booking service, the Library had at last broken into films as a regular visual aids service.

There are no figures available for the total number of bookings, or number of films shown, but during January 1944, 81 films were shown at 29 programs, nearly one program each day. No figures are available on the local audience reached through those programs, but the nation-wide audience for Office of War Information films ran into the millions.

With the end of the war, interest in war films fell off rapidly; in the fall of 1945, the Film Bureau service was discontinued. Although actually operating only a booking service, the Library gained much valuable experience with films, experience of the type that could be put into practice when the Library could start a film service of its own.

In 1945, under the direction of the present Librarian, Glenn M. Lewis, plans were made to go ahead with a new Library Film Service, one that included ownership and handling of films by the Library as soon as funds and trained personnel were available to give a service comparable in quality to other types of library services. As the demand for films kept up, even after discontinuance of the Film Bureau, it was felt by Mr. Lewis that as soon as the service could be started, the public would be ready to utilize it.

Therefore, in the fall of 1945, a member of the Art Department staff, Miss Margaret Fletcher, was given a year's leave of absence for study in the audio-visual aids department at the University of Illinois. In the meantime, with an initial allotment of $2,000, Miss Jedermann of the Art Department purchased about 20 new films on history, travel, art, and music. Miss Fletcher returned late in 1946 and was placed in charge of the new Visual Aids Service in the picture room of the Art Department, and on January 2, 1947 the V. A. S. was officially opened to the public. The new service, now separated from the picture collection, handles slides, films, filmstrips, projectors, and considerable literature such as audio-visual magazines, producers and distributors catalogs, bulletins, and standard reference tools like the *Educational Film Guide, One Thousand and One,* and *Educators Guide to Free Films.* Gradually some of the information formerly given out by the Parent-Teacher Room where visual education literature is kept is now being furnished patrons by the V. A. S.

The Visual Aids Service equipment includes the following as of July 15, 1948:

76 sound and silent films (72 owned by the Library, 4 on loan)
35,000 standard slides
700 2x2 slides
11 slide projectors (8 owned, 3 on loan)
1 16mm movie projector (on loan)
2 screens

Housed in the same room as V. A. S. is the Art Department's circulating picture collection which numbers 700,000 pictures, 3,000 stereographs and six stereoscopes.

Any adult borrower may take out audio-visual materials on his library card. Children in the fifth grade or over may borrow slides. Films are not loaned for classroom use to the public schools because at present the Library collection is small and the subjects are not classroom films as are those in the Board of Education film library; neither can they be loaned outside the city. Three films may be borrowed for 50c for 24 hours. There is no fee for slides; these may be kept three days or longer, depending on their particular use. Slide projectors rent for 75c per day and a screen for an additional 25c. The V. A. S. owns no 16mm movie projector, but has one on loan from an interested patron. This projector may also be rented by Library patrons for $3.50 per day. The V. A. S. also plans programs, recommends films and slides from the Library collection, and furnishes information on sources of films and other audio-visual ma-

terials. The Library is a member of the Minneapolis Film Council, organized to promote the use of visual aids.

On January 1, 1947 there were 21 films in the collection, but by the end of the year that number had grown to 58 and by July 15, 1948 to 76. Films were booked 2,723 times for 3,353 showings to 131,531 people in 1947. During the first six months, film use was divided about equally between churches, clubs, and homes; but in the past year a shift to more home use has come about, probably because more homes are acquiring projectors, and also because many clubs have used all the films in the collection and now have to go to other sources.

There is no set budget at present for the Visual Aids Service, but allotments are made from time to time. The initial $2,000 expenditure was made possible by a gift. Five hundred dollars was allotted for the first half of 1948. One full-time professional assistant and one part-time helper or rewinder form the staff of the present V. A. S., but much assistance is also received from the picture staff when the V. A. S. becomes swamped with work.

In planning for the future of the Visual Aids Service, the Minneapolis Public Library recognizes the need of a film service and feels the importance of films in augmenting and supplementing books. Audio-visual materials are logical library materials, for they preserve ideas on film and records just as they are preserved in book form. With this in mind the Library is going ahead with its Visual Aids Service hoping to improve and expand it to an adequate service for everyone.

New Borrowers

One of the most effective means of making friends for your library is to write a personal letter of invitation to every new resident in your town. Lists of such newcomers can usually be obtained from your local Chamber of Commerce, who compile them from records of new applicants for gas, electricity, water and telephone service. Your letter should call attention to your book and periodical stock, your reference service (list your telephone number here for quick service), the hours your library is open, and any special features such as your children's story hour, and the time of your library radio broadcast. Emphasize the ease with which a new patron may obtain a card to borrow books. If you can learn the occupation or profession of the newcomer, list several new books in which he will be interested.

Don't forget that new babies are newcomers, too. You can obtain a list of new infants from your local Board of Health or County Health Department. Write a letter of welcome (envelopes preferably addressed by hand) to "The New Master Smith" if the first name is unknown. Use blue paper and envelopes for boys, pink for girls. Check with your application file to see if the baby's parents are registered borrowers. Suggest that baby bring Mother and Daddy to the library to see your books on baby care, child psychology, etc.—Florida Public Library Newsletter, August, 1948.

A-V Canons

1. *In developing the use of audio-visual materials, we begin where we are, make a better use of what we have, and add what we need as soon as we can.* We don't need movies and movie projectors, radios and recorders to start. The use of community resources, community study, field trips, mounted pictures, posters, etc., lies within the reach of every teacher with little or no expense to anyone except in teacher time. Our program is incomplete without movies, film strips, and other projected or recorded materials, but we are not without audio-visual resources if we do not have them.

2. *Audio-visual materials are not something separate from other materials of instruction, but a necessary part of our repertoire.* They do not replace or displace printed materials or teachers. Their use may involve reconsideration of some of our teaching methods, but no substitution or replacement. When the full range of audio-visual materials is utilized in teaching, printed materials may be used last instead of first, but it is likely that more printed materials will be used, and that they will be used with better understanding, enjoyment and appreciation.

We will make a great mistake in our planning for improved instruction unless we plan for instructional materials broadly enough to provide the range and variety essential to effective education. The concept of materials of instruction embraces audio-visual, printed, and manipulative materials, and direct experiences with people and things. Planning for audio-visual materials means planning within and as a part of this inclusive concept, and our plans will be educationally effective only to the degree that they involve range and variety.

3. *Audio-visual materials must fit into the curriculum, but not into the old, dull groove.* Out of school, the things we refer to as audio-visual materials are lively, bright, interesting, and dramatic. An ingredient of the popular appeal of pictures, movies, and radio is their dramatic and interesting qualities. Our children are growing up amidst these qualities and naturally expect them. If we try to fit these materials into an already dull curriculum pattern, we are not making the dull pattern brighter. We are making bright materials dull. It's like the ten-year old in Hillsborough county. The supervisor asked him how he liked his teacher. "I like *my* teacher fine, but I know a boy who has an old-fashioned teacher." "What do you mean by old-fashioned?" "You know, when you're having trouble with your school work, all the old fashioned teacher used to do was hit you. I like the new kind of teacher. She helps you." It's that way with audio-visual materials.

4. *Audio-visual materials are basic to teaching on all levels of education, not simply in the primary grades.* Many of them have been used traditionally in the first three grades, and this is one reason why primary education is probably our most efficient and most effective performance. If we are to increase the effectiveness of our teaching in all areas, we must use audio-visual materials all along the line.

5. *Audio-visual materials make teaching more effective, not easier.* Movies, pictures, or recordings will not teach for the teacher. More planning, more skill in teaching, and more time in preparation are required to make use of field trips, pictures, movies, maps, recordings, etc., than to "teach" without them. Without them, teaching lacks the effectiveness demanded by today's complex world. But, of themselves, they are no panacea for the tired, indifferent, or ineffectual teacher.

6. *Audio-visual materials make education more expensive, not cheaper.* There is no money-saving involved in a well-rounded program of audio-visual materials. They cannot be bought at the expense of other materials. Instead, additional expenditures are required. In education, as in other fields, you get what you pay for. An increase in the effectiveness of education involves an increase in expenditures for education.

7. *In initiating or expanding the use of audio-visual materials, we need not repeat the mistakes of poor teaching that have sometimes accompanied such use in the past or in other places.*

8. *Our immediate task as school teachers and school administrators is not to justify the use of audio-visual materials in school but to catch up with the progress of other social institutions in the use of materials which have long since been justified by experiment and experience.*—Florida Department of Education, Bulletin No. 22 B, pp. 5-8.

The Film Council of America

I. What is the Film Council of America? The Film Council of America is an organization formed by seven constituent groups—The American Library Association, Educational Film Library Association, National University Extension Association, National Education Association, National Association of Visual Education Dealers, Allied Non-Theatrical Film Association, and the Visual Equipment Manufacturers' Council. On May 3, 1947, a constitution was ratified by the constituent members, and steady progress in developing the organization has been made since that date. The Film Council of America headquarters is located at 6 W. Ontario St., Chicago 10, Illinois.

II. Why is There a Need for a Film Council of America?

1. The need of adults for accurate information in many fields is the nation's greatest educational opportunity.
2. One of the most effective instructional instruments is the film medium.
3. In spite of the fact that several national associations have given it special emphasis in recent years, the powerful and persuasive informational film is unknown to many adult leaders.
4. Since the rate of living has sharply accelerated in this decade, these associations have separately and jointly recognized the need to speed up the general adult acceptance and use of films for educational communication.
5. The associations have, therefore, formed a council—The Film Council of America—to facilitate the production, distribution, and use of the film media for the general welfare.
6. Through the Film Council of America, these associations forcefully express their opinion that local film councils offer the fastest and most democratic way for adult leaders to become familiar with informational films.

III. What Service Can Local Councils Expect from the Film Council of America?

1. A monthly newsletter — *The Film Counselor.*
2. Special publications on organization such as *Speaking of Films.*
3. Program and activity suggestions such as "Films for United Nations Week."
4. A charter suitable for framing and hanging on the wall.
5. Personal help from an area representative.
6. The consolidation and transmission of opinion and sentiment of councils to government officials and to producers of audio-visual materials.
7. Information about special national programs and projects of the several constituents.
8. A special publicity campaign.
9. An annual conference program.

IV. What Service Can Members of a Local Council Expect?

1. Information about informational films pertinent to individual groups.
2. Access to basic references and magazines on audio-visual materials.
3. Information as to where to get films, and their cost.
4. An opportunity to preview films with other program chairmen.
5. Instruction in good techniques of use.
6. Cooperative showing of unusual films while they are in the community.
7. Cooperation in use of projection equipment within the community so that more groups will have use of equipment.

V. Who May be Members of the Film Council of America and of a Local Council?

Members of Film Council of America: Article 3 of the Constitution provides for the following members:

Sec. 1. *Constituent members.* Constituent members shall consist of non-profit organizations or any department, division or section of any such organization provided such non-profit organization, department, division or section is national in scope and its interests and activities involve substantial use, distribution or production of audio-visual materials for educational purposes. Additional constituent members may be added by a two-thirds vote of the Senate.

Sec. 2. *Associate members.* Associate members shall consist of non-profit organizations with members whose interests and activities involve the substantial use of audio-visual media.

Sec. 3. *Chapters.* Local organizations having similar purposes to the Film Council of America may become affiliated as chapters upon confirming to regulations prescribed in the By-Laws.

Members of the Local Council:

Membership is determined by each local group, since each is autonomous.

It is suggested that the membership include:

1. Program chairmen from all lay and religious organizations, groups, and clubs.
2. Educational directors for business, industry, associations, and institutions.
3. Users of film media for special purposes.
4. Local members of the Film Council of America constituents.
5. Other professional and commercial audio-visual specialists.

You Can Start a Film Council in Your Own Community

1. Call together five or six men and women interested in using films for informational purposes at club meetings. This group might include the audio-visual director in the public schools, public librarian, secretary of chamber of commerce, county agent, women's club program chairmen, parent-teacher program chairman, etc.
2. Discuss the possible needs for a local chapter of the Film Council of America in your own community. If it is thought desirable by the group, call another meeting where representatives (in most cases program chairmen) of all groups in your city are invited to attend.
3. Elect officers—usually a president, vice-president, secretary and treasurer.
4. Plan for your future meetings and what will be accomplished at such meetings: film previews, discussions on how films can best be used with adult groups, where to secure good films for your future meetings, etc.

Directory of Established Film Councils

ALABAMA — BIRMINGHAM FILM COUNCIL (Birmingham, Alabama)
E. E. Sechriest, Chairman—Ensley High School, Birmingham, Alabama

ARKANSAS — GREATER LITTLE ROCK FILM COUNCIL (Little Rock, Arkansas)
Don Schaber, Chairman—240 C. Street—Little Rock
Al Ostegaard, Vice Chairman — Aetna Life Insurance Company—Little Rock
Mrs. Helen Elrod, Sec.-Treas. — Little Rock

CALIFORNIA — BAY AREA FILM COUNCIL (San Francisco, California)
Earl F. Mennett, Chairman — Director Audio-Visual Aids—Hayward

DISTRICT OF COLUMBIA — WASHINGTON FILM COUNCIL (Washington, D. C.)
Chester A. Lindstrom, Chairman—Motion Picture Division, U. S. Department of Agriculture, Washington, D. C.
Mrs. Marian Jarnagin, Sec.-Treas.—Washington, D. C.

GEORGIA—ATLANTA FILM COUNCIL (Atlanta, Georgia)
Paul F. Runge, President—509 Henry Grady Building, Atlanta, Georgia
Grady L. Elliott, Secretary—101 Marietta Street, Room 301—Atlanta

ATHENS FILM COUNCIL (Athens, Georgia)
Nicholas Reed, Chairman—Southern Ed. Film Service, Inc. — University of Georgia, Athens, Georgia
Miss Mary Towers, Secretary—Athens Regional Library—Athens

IDAHO — BOISE FILM COUNCIL (Boise, Idaho)
O. D. Cole, President — Ass't Supt. of Schools, Boise, Idaho
Rita Hanson, Secretary—Boise, Idaho

ILLINOIS—CHICAGO FILM COUNCIL (Chicago, Illinois)
Ralph Creer, President—American Medical Association—535 N. Dearborn
Mrs. June Hamilton, Secretary—84 E. Randolph Street—Chicago

INDIANA—MUNCIE FILM COUNCIL (Muncie, Indiana)
Sidney E. McClellan, President — 600 Cromer Avenue—Muncie, Indiana
Mrs. Merrill Brinson, Secretary—1815 W. Adams—Muncie, Indiana

IOWA—QUAD CITY CHAPTER (Davenport, Iowa)
Laurin Ashbaucher, Chairman — Visual Aids Department, Moline High School, Moline, Illinois

KENTUCKY — BLUE GRASS FILM COUNCIL (Lexington, Kentucky)
D. T. Davis, Secretary

FALLS CITIES FILM COUNCIL (Louisville, Kentucky)
Frank Richterkessing, Chairman—Cissell Mfg. Co.—831 S. First, Louisville, Ky.

MICHIGAN—ALLEGAN FILM COUNCIL (Allegan, Michigan)
Rev. Charles Dobbertin, Chairman — Allegan, Michigan

NEW JERSEY — NEWARK FILM COUNCIL (Newark, New Jersey)
Edward Schofield, Secretary

NEW YORK—NEW YORK CITY FILM COUNCIL (New York City, New York)
Miss Emily S. Jones, Secretary—Ed. Film Library Association—NYC

ROCHESTER FILM COUNCIL (Rochester, New York)
Rex Johnson, Secretary — Research Director of Council of Social Agencies, Rochester, NY

OHIO—CINCINNATI FILM COUNCIL (Cincinnati, Ohio)
Betty Collier, Chairman — D. T. Davis Company—911 Main Street, Cincinnati 2, Ohio

TEXAS — AUSTIN FILM COUNCIL (Austin, Texas)
Mrs. Viola White, Sec.-Treas.—12th and Lamar—Austin

DALLAS FILM COUNCIL (Dallas, Texas)
Mrs. Erma Watkins, Sec.—Film Dept. Dallas Public Library—Dallas

FT. WORTH FILM COUNCIL (Ft. Worth, Texas)
N. E. Buster, Chairman—Ft. Worth Public Schools—Ft. Worth

HOUSTON FILM COUNCIL (Houston, Texas)
Harold Wigren, Chairman — Director Visual Education — Houston Public Schools, Houston, Texas

WISCONSIN — MILWAUKEE FILM COUNCIL (Milwaukee, Wisconsin)
Mrs. Rea Kraft Birch, Chairman—844 N. Plankinton, Milwaukee, Wisconsin

Evaluation

The Educational Film Library Association (EFLA) is a national organization founded to supply authentic and expert film evaluations to its members. Their evaluation form is one that has been developed as a result of many years of experience.

The process of evaluation and pre-viewing is the time-consuming but important task of any teacher or librarian charged with operating an effective film program. While films are frequently provided with accompanying study guides for use by the teacher, no printed form will give an adequate knowledge of the exact content of a film, and its unique contribution to a particular learning need. Only the person in charge of the group for whom the film is to be shown can know the learning background, the exact level of educational progress attained, and the ultimate skills, information or attitudes desired.

Therefore, in order to get the most out of a film, some evaluation is necessary. Reproduced below is the EFLA form. Of course, this is only one of many hundreds of forms developed by various individuals and groups; it may not be the exact form that will prove desirable in any specific situation but may serve as an effective beginning for a locally developed evaluation sheet.

Film Title **Length: Reel(s)____ Min.____**

Subject-Matter Field: **Date Produced_____**

Producer: **Director:**

Purchase Sources:

Rental Sources:

So.____ Si.____ B & W____ Color____ Sale Price____ Rental____ Free____

Evaluation Institution:

Names and Titles of Evaluators:

Synopsis: _____

I. **Write below the major purposes for which this film could be used. Rate probable value for each purpose.**

	Low				High
1. _____	1	2	3	4	5
2. _____	1	2	3	4	5
3. _____	1	2	3	4	5

II. **Recommend level for above purposes: primary____, elementary____, junior high____, senior high____, college____, adult____.**

III. **Sound: Poor____ Fair____ Good____ Excellent____**

Photography: Poor____ Fair____ Good____ Excellent____

IV. **Note special strengths or weaknesses:**

_____

_____

_____

V. **Your general estimate of the value of the film: Poor____ Fair____ Good____ Excellent____**

FILMS ABOUT LIBRARY WORK

**Books and People; the Weath Within.* American Library Association, 1947. 14 min. Sound, color. $110.

Produced for the Alabama Public Library Service Division by the Southern Educational Film Production Service.

"Shows a state (Alabama) library extension agency in action and how it helps local communities in establishing county library service. It also portrays the services of the county library to its people and is unusually successful in showing the many types of people served and the many uses they make of books and other materials. Services to both races are shown and very naturally handled. Nearly everyone who has seen the film speaks of its high human interest element." A.L.A.

Bookward Ho! General Pictures Productions Inc., 1947. 11 min. Sound $37.50; also color, $67.50.

Sponsored by the Rural Teachers Club, Polk County, Iowa, and the Iowa Pupils' Reading Circle, a service of the Iowa State Education Association.

"Tells the story of how a bookmobile transports dreams, new horizons and new experiences to the students who come forth to meet it. The bookmobile makes its daily rounds to the rural students on its route. The students choose their books, read them and by exercise of their imaginations make the books a part of their own lives." Educational Film Guide.

"Technical quality outstrips content." Collaborator.

Bound to Last. William J. Ganz, Institute of Visual Training, 1935. 18 min. Sound. Loan.

Produced by Ganz, sponsored by Binders Board Manufacturers and narrated by Alois Havrilla.

"Several rare and old books in the Library of Congress are shown. Then the process of manufacturing binders board is given in detail and also many steps in the actual printing and making of a book. The binding is shown as it is done by hand and by machine." Educational Film Guide.

"Very well organized. Procedures clearly explained and illustrated. Last scenes of individuals reading books not necessary, but not obnoxious." California.

"Advertising is not objectionable." Newark.

Found in a Book. United World Films, Inc., 1936. 20 min. Silent. $50; rent $2.

"Produced by the Administration class of the University of Illinois library school. Shows how to use the card catalog, magazine indexes, and other library tools, through a story of two freshmen, one of whom completes writing of a theme easily through the use of the library, while the other misguidedly depends upon his own resources." Educational Film Guide.

"Amateur but shows value in correct library use of research writing." Collaborator.

Inside the Library of Congress. (Washington Parade Series) Teaching Film Custodians, Inc., 1940. 10 min. Sound. Apply.

A Columbia Pictures Corporation 1940 production. Available only to schools.

"An interesting film on the Library of Congress showing the different divisions and their contents. Beautiful photography. Commentator gives an excellent historical background of the various divisions of the library." California.

**It's All Yours.* Pocket Books, 1945. 11 min. Sound. $23.60.

"Designed to encourage teen age audiences to read and own books, the film stars Ralph Bellamy in a story which takes him back to his youth, to all the familiar spots—the fields where he played ball, the stores, the stream where he fished, and the library. And as he looks back over his career he realizes the benefit and pleasure which books had brought to his life." Educational Film Guide.

It's Your Library. Teaching Films, Inc., 1947. 10 min. Sound. $50.

"Introduces the library to the child. This simple story of a small boy's discovery of a rich and adventurous world will encourage other pupils to more frequent and extensive use of their own library. The film explains the essential mechanics of the library, and shows the many ways in which a librarian enriches the lives of the young people of a town." Educational Film Guide.

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*May be borrowed from the Library Division.

Know Your Library. Coronet Instructional Films, 1946. 16 min. Sound. $45; also color, $75.

"From this film students will learn something of the over-all organization of a typical high school library, how to use the card catalog, the principles of the Dewey decimal system, and how to use the encyclopedia, the Reader's guide and the Vertical file." Educational Film Guide.

The Librarian. (Your Life Work) Carl F. Mahne Productions, 1947. 11 min. Sound. $50, rent $1.50.

Produced by Vocational Guidance Films.

"Shows the work of all kinds of librarians. Also points out that librarians must like both people and books in order to bring them together." Educational Film Guide.

**Library on Wheels.* National Film Board of Canada, 1945. 13 min. Sound.

"Tells the story of the Fraser Valley union library and stresses the importance of books not only to the Valley people but to people all over Canada. Film shows librarians taking courses such as are given at the University of Toronto and McGill University." Booklist.

New Chapters. American Library Association, 1948. 14 min. Sound, color. $115, rent $5.

Produced by the National Film Board of Canada.

"Shows the part the public library can play as a workshop, lecture hall and resource center for the planned cultural activity of the community. Particular emphasis is placed on the provision of the facilities for children's activities in the fields of art, music, story-telling and play reading." Educational Film Guide.

"Recommended highly for showing at library conferences — state, regional, or national; and for showings to library school classes specializing in children's work, or people in the community who are interested in improved library service." Library Journal.

Not by Books Alone. Social documentary films, 1945. 22 min. Sound, color. $100. Produced by the Rochester Public Library.

"How one library serves the citizens of its community in education, enrichment and recreation, making better homes, earning a living, and intelligent citizenship." Educational Film Guide.

Portrait of a Library. Museum of Modern Art Film Library, 1940. 2 reels. Sound. Rent, $4.

Produced by Hans Burger. Sound consists of synchronized music.

"Picture of a moderate sized community's use of its library, showing friendly and varied service. Good for social studies guidance work, taxpayers' groups, adult education, schools, clubs, libraries, etc." Education Film Guide.

SALMAGUNDI

Wilson Request

A 1946-48 Cumulation of *Library Literature,* the annotated index to current books, pamphlets and periodical literature which is published by the H. W. Wilson Company, is planned for the spring of 1949. It is the aim of this publication to index all significant and appropriate literature. Some of this material is easy to obtain through customary bibliographic channels; other items are almost impossible to obtain without the active cooperation of the issuing agencies.

This request is directed to all libraries and library agencies which issue publications either in printed or near-print forms. If your publications for 1946 to date have not been indexed in the annual volumes of *Library Literature,* the editor will be glad to receive them. Most useful to other libraries are your surveys, reports, library histories, building brochures, and the like. In general, subject bibliographies (i.e. non-library science subjects) sponsored by libraries and library agencies are not indexed, since these fields are covered by the *Bibliographic Index.*

By sending copies of your material to *Library Literature* you will be making a contribution to our professional bibliography which will be useful to librarians the world around. Address your material to Dorothy Ethlyn Cole, Editor, *Library Literature,* H. W. Wilson Company, 950 University Avenue, New York 52, N. Y.

Library Buildings

Officials of the Minneapolis Public Library Board recently signed contracts for new library building plans with the two architectural firms Lang & Haugland, and McEnary & Krafft. The architects, with the help of the board, will spend about one year on a survey to determine space needed to fit the new library's needs. It is estimated that the new building will cost about $4,000,000. The tentative location is between Hennepin and Nicollet Avenues, and Third and Fourth Streets, South, in the proposed new Civic center.

Caledonia Public Library has added an attractively patterned asphalt tile floor, and modern fluorescent lighting fixtures to its reading room.

The Etta C. Ross Memorial Library at Blue Earth, is being completely renovated, new lighting is being installed, the entire library is being painted, and the book shelving is being rearranged and enlarged.

Mrs. George Trotter, Librarian, Carnegie Library in Dawson, has announced that the library has been completely redecorated, the basement remodeled, the heating system modernized, and a new roof put on the building. A kitchen has been constructed and equipped for the use of small group meetings, and new chairs have been purchased for the meeting room.

The Fergus Falls Public Library has just completed the modernizing of its children's room. An attractive green asphalt tile floor has been laid. Walls, ceilings and book shelves have received a fresh coat of paint in gayly colored tones.

A contract to replace the roof on the New Ulm Public Library was awarded recently to the Gasner Sheet Metal Works.

Winona Public Library is having a new air conditioning system installed.

New lighting fixtures, and acoustical ceiling have been installed in the Wadena Public Library.

Record Collection

A new public library service—the lending of classical and semi-classical records has been instituted in the Winona Public Library. According to Miss Anita Saxine, librarian, the collection has been started with about 50 albums consisting of about 157 records. It is planned that additional albums be purchased as the demand increases. No "popular" records will be included.

Book Memorial

Miss Winifred Tyner, librarian, Pillsbury Branch of the Minneapolis Public Library recently received thirty-seven technical books from the Dispatch Oven Company. The books have been deposited in the library as a memorial to the Company's late president, Mr. Herbert L. Grapp. These books fill

gaps in the fine technical collection which the Branch now houses.

Library Softball Game

The Junior Chamber of Commerce of Forest Lake scheduled a double-header softball game on Tuesday, August 20, in order to raise money for the local library fund.

Library Trustees

NEWLY APPOINTED:

Mrs. Carl Flodquist, Cambridge
Mrs. Elmer Skaran, Grand Meadow
Mrs. Lois Colman, Grand Meadow
Algot Lindholm, Hibbing
Mrs. Sophie De Fonso, Keewatin
Mrs. D. G. Mahle, Plainview

REAPPOINTED:

Dr. F. W. Bachnik, Hibbing
Mrs. S. A. Rockwell, Hibbing
Mrs. J. P. Graff, New Ulm
Mrs. A. B. Gislasson, New Ulm
Adolph Meile, New Ulm
A. Steinhauser, New Ulm
Mrs. E. A. Stoll, New Ulm
Mrs. Helen Mirise, Plainview
Mrs. Margaret Mundt, Plainview
Mrs. Bruce Oxton, Plainview

OFFICERS:

Mrs. W. E. Ballenthin, Cambridge, President
Mrs. Alton Steinbring, Cambridge, Secretary
Mrs. Ben Ellinghuysen, Grand Meadow, President
Mrs. Frank Rainey, Grand Meadow, Secretary
Mrs. Albert Peterson, Grand Meadow, Treasurer
Mrs. Elizabeth Little, Lake Benton, President
Mrs. Ellyn McCaffrey, Lake Benton, Vice President
Mrs. Palma Eichstadt, Lake Benton, Secretary Treasurer
Fred W. Johnson, New Ulm, President
Carl Schweppe, New Ulm, Vice President
H. H. Walter, New Ulm, Secretary
Walter J. Gareis, New Ulm, Treasurer
Howard Zabel, Plainview, President
L. M. Wikre, Crookston, President
Mrs. C. D. Mitchell, Crookston, Vice President
H. E. Sorvig, Crookston, 2nd Vice President
Mrs. Joe Linster, Crookston, Secretary

Personnal

Mrs. Agatha L. Klein has left the State Library Division where she served as extension librarian for six years. Mrs. Klein contributed greatly to the development of county library service in Minnesota. Her kindly helpfulness to librarians and library boards throughout the state was greatly appreciated by everyone. The Library Division misses her services but wishes to compliment the University of Minnesota Division of Library Instruction on the wisdom it has shown in selecting her as a member of its teaching staff this fall. Good luck, Mrs. Klein!

Ardis Anderson of Glenwood was recently elected president of the Junior College Libraries Section of the Association of College and Reference Librarians. Miss Anderson is at present librarian at Waldorf College Library, Forest City, Iowa.

The Morgan library board has named Muriel Ward as librarian. She succeeds Mrs. M. A. Beltz who resigned in order to teach rural school in the Morgan vicinity.

L. E. Olds, formerly high school librarian at Buhl, has accepted a position as joint high school and public librarian at Sauk Centre.

Winnifred Konzem, Caledonia, has been appointed as an army librarian in the Far East Command. A graduate in library science from the College of St. Catherine, Miss Konzem will serve on the staff of the Yokohama army library.

Mrs. Blanche N. Jones is busy establishing the collection of the new Nobles County Library.

Mildren Holmes, children's librarian at Crookston for the past six years, has resigned to accept a position in the Public Library at Janesville, Wisconsin.

Miss Marie Knudson has resigned as librarian of the South St. Paul Public Library to accept a position as head of the International Falls Public Library. She succeeds Mrs. Stanley Helleloid, and will assume her new duties October 15.

Mrs. Willard De Ruyter, president of the Kandiyohi County library board, has announced the appointment of Lucile E. Glover as librarian. Miss Glover brings to the Minnesota library field useful experience in Oregon county library service, having

served as assistant librarian of the Clatsop County, Oregon, library system. Before that she was head librarian at El Reno, Oklahoma, for eight years. She is a graduate of the Oklahoma City University.

Ann Malnar has been appointed librarian of the Chisholm Public Library. She came direct from Oshkosh, Wisconsin, where she had been head of the public library ever since she had returned from service in the army a year ago. In addition to her service in the army library, Miss Malnar has had experience as head of the Monticello, Iowa, Public Library, senior high school librarian at Muskegon Heights, Michigan, and as head of the St. Mary, Ohio, Public Library. She succeeds Mrs. Evelyn Bowen who left Chisholm to take a position with a west coast county library.

It is with regret that the sudden illness and death of Merle Johnson, librarian of the Grand Marais Public Library is recorded. Miss Johnson was particularly well-known for her understanding with children.

Ruth Van Tuyl is the new children's librarian with the Owatonna Public Library.

Mrs. A. J. Tschumperlin, children's librarian at the St. Cloud Public Library, has retired after 19 years of noteworthy service. She is succeeded by Eva Nelson, a graduate of the University of Minnesota Library School.

Alice Lewis of St. Paul has been appointed librarian of the South St. Paul Public Library. Miss Lewis, a graduate of Peabody Library School has served as librarian of the School Public Library, Clovis, New Mexico, and as librarian of the Worthington Grade School and Junior College.

Library Demonstration Bill

The Library Demonstration Bill, which failed to receive House approval in the past session of Congress, will be introduced in its present form in the 81st Congress, according to Paul Howard, Director of the ALA National Relations Office.

"Representatives of 22 ALA State Federal Relations Committees, meeting at the ALA conference in Atlantic City, June 18, unanimously agreed to reintroduce the bill and conduct another campaign for it," Mr. Howard said. "The members stated that, although the bill did not pass, the publicity for it had been helpful to librarians everywhere."

Members at the conference meeting outlined strategy for the new campaign and discussed publicity pieces to be used.

The Library Demonstration Bill was unanimously approved by the Senate February 26, 1948. The following day it was reported favorably by the House Subcommittee on Education. For final passage the bill lacked only to be reported out by the full Committee on Education and Labor and voted on in the House.

Commenting on the lack of discouragement on the part of librarians who had worked so hard for the bill's passage, Mr. Howard said, "It is extremely gratifying that on the very eve of adjournment of Congress, leaving the Library Demonstration Bill a dead issue, librarians could discuss a new campaign with enthusiasm."

S. L. A. Officers

Russell Barnes, Minnesota Historical Society librarian, is the newly-elected president of the Minnesota Special Libraries Association. Other officers are: Mrs. Josephine Smith, vice president; Lois Yike, secretary-treasurer. James M. Kingsley, Jr., and Margaret Hilligan are board members.

Hibbing Site

The Hibbing library board recently approved the proposed Howard Street library site. The land was offered free to the village by the Oliver Iron Mining Co.

Show Cases

The Owatonna Public Library reports that they have four solid oak show cases that they are willing to sell. These cases are about 8 feet long by 30 inches wide, and have beveled glass sliding doors. Anyone interested in purchasing the cases should get in touch with Audiene Graham, librarian at Owatonna, for more specific information.

Current Biography

Life stories of 361 persons who figured in the news of 1947 appear in *Current Biography 1947*, a 760-page reference volume just published by The H. W. Wilson Company, 950 University Avenue, New York 52, N. Y.

Because much of the limelight of 1947 focused on the Eightieth Congress of the United States, many of the names were chosen from the newly elected Republican

majority in the Senate and the House of Representatives. New heads of state and political leaders abroad, among them Vincent Auriol, president of the French Republic and David Ben-Gurion, premier of Israel; and world figures, such as Nikolai Novikov, Soviet ambassador to the United States and Prince Philip, now a member of the British royal family, also appear in this yearbook, as well as UN delegates, and important personalities in the fields of science, art, literature, music, labor and industry, the social sciences, education, and other of the thirty-three classifications by profession.

In some instances persons whose life stories appeared in the 1940 yearbook (now out of print), such as George C. Marshall, Henry A. Wallace, Clement R. Atlee, but whose added prominence warranted new sketches which would include recent material, are presented again, in *Current Biography 1947.*

Like its predecessors of the past seven years, *Current Biography 1947, Who's News and Why,* is a one-alphabet cumulation of the biographical articles and obituary notices that appeared in the monthly issues during the year, revised and brought up to date as of December 1947. Each sketch includes a photograph and references to additional material. Considerable research makes possible impartial and accurate biographical information, while an informal style makes the sketches especially readable.

An eight-year index, covering 1940 to 1947, includes the names of all those whose biographies or obituaries have appeared in Current Biography from the first issues in 1940 through the issue of December 1947.

Library Legislation Institute

Effective techniques in preparing and supporting library legislation were studied by 75 librarians registered for the Institute on Library Legislation held at the New Jersey College for Women, New Brunswick, Friday and Saturday, June 11 and 12.

Raymond C. Lindquist, Cuyahoga County Public Library, Cleveland, Ohio, was chairman of the Institute.

The two-day meeting included discussions on legislative trends, tax support for libraries, and important fields of library legislation, as well as a consideration of actual bill drafting and campaign methods.

Miss Emily Mayne, Librarian, Martin County Library, Fairmont, Minnesota, was one of those attending the Institute.

A complete record of the Institute proceedings will be published in the near future. Persons not attending the meeting may secure copies from the ALA Publishing Department. Price and publication date will be announced.

Building Report

The report of the Chicago (1947) meeting of the Cooperative Committee on Library Building Plans is now available. Copies at $2.00 may be obtained from Louis Kaplen, Secretary, Library of the University of Wisconsin, Madison. A few copies at $1.00 each are still available of the North Carolina, Orange, and Second Princeton meetings. The reports include floor plans.